

Jackson do Pandeiro: Notes on the Daily Life in the Works of the King of Rhythm / *Jackson do Pandeiro: anotações sobre o cotidiano na obra do Rei do Ritmo*

*José Deribaldo Gomes Santos**

ABSTRACT

The present article, which is theoretical, bibliographical as well as phonographic-documental in nature, aims to reflect on how daily life influenced Jackson do Pandeiro's compositions and interpretations. Moments of Jackson do Pandeiro's trajectory and excerpts of songs were selected to expose the importance of daily life for his work. The article shows that Jackson do Pandeiro's works establish a dialectic relationship with the society that raised him, enabling listeners to access a critical potency. This potentiality grants them a new set of lenses to interpret daily life, which, in turn, is the cradle of artists' inspiration. This set of factors led the musical sphere as well as some of the Brazilian intellectual elite to consider Jackson do Pandeiro the King of Rhythm in the *Música Popular Brasileira, MPB* [Brazilian Folk Music].

KEYWORDS: Jackson do Pandeiro; Daily life; Folk Song; Brazilian Folk Music (MPB); King of Rhythm

RESUMO

O presente artigo, de natureza teórico, bibliográfica e fonográfico-documental, objetiva realizar uma reflexão acerca de como o cotidiano influencia as composições e as interpretações de Jackson do Pandeiro. Para isso, elegeram-se alguns traços da trajetória do músico paraibano. Para efeito do texto, recortam-se determinadas canções do artista com o intuito de demonstrar a importância do cotidiano para a obra do cantor. A título de considerações, o artigo documenta que a obra do músico, em relação dialética com a sociedade que o cria, possibilita que os receptores tenham acesso a uma potência crítica. Essa potencialidade dota os receptores de uma nova lente para interpretar o cotidiano, o qual, por sua vez, é o solo próprio de nascimento das inspirações musicais do artista. Esse conjunto de fatores levou o meio musical e parte da intelectualidade brasileira a considerar Jackson do Pandeiro o Rei do Ritmo da chamada Música Popular Brasileira (MPB).

PALAVRAS-CHAVE: Jackson do Pandeiro; Cotidiano; Canção Popular; Música Popular Brasileira (MPB); Rei do Ritmo

* Faculdade de Educação, Ciências e Letras do Sertão Central (FECLESC) – Campus Quixadá, Universidade Estadual do Ceará (UECE), Quixadá, Ceará, Brazil; CNPq, Proc. 306477 / 2018-1; <https://orcid.org/0000-0001-7915-0885>; deribaldo.santos@uece.br

Introduction

The present article is theoretical, bibliographical and phonographic-documentary in nature, and it was written to foster reflections on how daily life influenced both the compositions and the interpretations of songs by Jackson do Pandeiro. Hence, the present text focuses on the urban folk song, which articulates lyrics and music, and selected songs recorded by that singer. Based on the daily life experienced throughout the artist's trajectory, the article aims to demonstrate the artistic importance of the musician and how his creations, in a dialectic relationship, feed back into people's daily experiences. Albeit briefly, the article approaches the artist's interpretations of songs, which through a series of mediations impossible of being treated here, led him to become the King of Rhythm in the *Música Popular Brasileira* (MPB) [Brazilian Folk Music].

Based on the lyrics of a number of songs recorded by the artist, the article argues that Jackson do Pandeiro was able to express, in a special way through his music, the circumstances in which he was born and raised. This feature turned his work into an instrument of reflection on the conditions of the humankind's existence in a certain historic moment which, in a somewhat peculiar way, reflects the existence of Northeasterners and, consequently, of social beings immersed in a given class, nation and family in Brazil.

This has proven to be significant since, in the 1950s and 1960s, when the artist was most famous, authors like Romanelli (1970), Sodré (1979) and Tinhorão (1998) each in their own words, pointed out that a certain rising bourgeoisie would "assume" a given foreign culture as originally Brazilian. The aim of this endogenous bourgeoisie was to highlight and to outline a specific exogenous cultural trait.

1 Jackson's Music and Dialectic with Social Fabric

Numerous families migrate in Brazilian territory even nowadays. The reality of seeking better material conditions merges with other needs. Therefore, spiritual fantasies entangle with the materiality of life. Jackson do Pandeiro, by singing the chronicle of daily life, interprets part of that contradiction, moving among hues that stand between the materiality of the world and the spiritual fantasies.

The song *Meu enxoval* [*My bed set*] composed with Gordurinha and recorded in 1958, reflects some issues faced by people who, in search for better objective conditions of survival are compelled to move from their birthplaces. The movement, regrettably, does not ensure that the women, the men and the children pushed into migration are able to achieve those conditions.

This song shows some of those contradictions. Initially, the composition jests with unemployment:

I went to São Paulo after work
I couldn't handle the cold
I had to come back again to Rio
Since in the Federal District the heat can kill.

Next, the text leads listeners to question their luck for not getting the employment they desired:

And check my bad luck:
I bought the *Jornal do Brazil*
Employment offered over a thousand still
I couldn't get not one... (Meu Enxoval, 1958)¹

The narrative, through the dialogue with newspapers adds of hypothetical offers of employment, complains about the precarious conditions of life, confirming, in turn, that migration does not ensure dignified employment even in the realm of Brazilian's delayed capitalism. The contradictory frame of discrepancy between workers and employment in the greatest center of capitalist economic development eventually revealed different ways of understanding how migrants lived in that new environment where mystical promises never came through.

Because they fail to achieve the hopeful job offer, subjects cannot find a solution other than repurposing newspapers first published to announce possibilities of employment:

¹ In Portuguese: “Eu fui para São Paulo procurar trabalho / E não me dei com o frio / Tive que voltar outra vez para o Rio / Pois aqui no Distrito Federá o calor é de lascar.” Em seguida, o texto leva o ouvinte a questionar sua sorte por não conseguir o desejado emprego: “E veja o meu azar: Comprei o *Jornal do Brasil* / Emprego tinha mais de mil / E eu não arranjei um só.” (Meu Enxoval, 1958)

I sleep in the cold,
help me Our Lady!
My pillow is a *Diário do Norte*
And my body stays in the *Última Hora*.² (Meu Enxoval, 1958)

Meu enxoval does not end before reflecting the possible issues of a premature return to the homeland, which is presented to fellow countrymen deprived from the glow of social ascension. The alleged social ascension is connected to staying in the Southeast, which, in turn, reinforces the defense of an assumed victory by those who were able to live in the big city. In the lyrics:

I telegraphed grandma
She has a thrift shop in Recife, Pernambuco...
But if I go back, that people in the North will have my head
Specially the folks at home
Who'll ask why was I gone.³ (Meu Enxoval, 1958)

Towards the end, the same playful intonation of one jesting with unemployment in the lyrics justifies the permanence in the so-called Wonderful South:

That's why I stay
Sleeping at the Municipal door
With four *mil-réis* I buy the assemble
Diário da Noite e a Última Hora.⁴ (Meu Enxoval, 1958)

Moreover, the human drama of passions intensely and extensively lived is recalled in compositions such as *Rosa*, recorded by Jackson in 1956. The song written by Ruy de Moraes e Silva reflects the dialectics of love matches and mismatches, which, in their infelicity, are enjoyed under the fragilizing imperative of distance. The text sings:

Rosa, Rosa, come on Rosa
I'm calling for you
I live to search for you

² In Portuguese: “Estou dormindo ao relento, valei-me Nossa Senhora! / O meu travesseiro é um *Diário da Noite* / E o resto do corpo fica na *Última Hora*.”

³ In Portuguese: “Telegrafei para a vovó / Ela tem uma bodega em Recife, Pernambuco... / Mas se eu voltar, aquela turma lá do Norte me arrasa / Principalmente o povo lá de casa / Que vai perguntar por que é que eu fui embora.”

⁴ In Portuguese: “Por isso eu vou ficando / Dormindo aqui na porta do [teatro] Municipal / Com quatro mil-réis eu compro o enxoval: *Diário da Noite e a Última Hora*.”

You pretend not to see me
I live to search for you
And not a sign of you.
Naughty Rosa
My cheerful girl
My flower of quixabeira⁵
I can't wait anymore.⁶ (Rosa, 1956)

The singer shows how he feels for not having learned to read and to write at the same time he depicts adult illiteracy:

I bought a flowery stationary, and envelop to say
In a well-written letter
What I fell for you
The letter might take a while since I can't write.⁷ (Rosa, 1956)

In this regard, it is noteworthy that during the 1950s, the illiteracy rate among people over 10 years of age in the Northeast was about 40%.

On the issue of illiteracy, the singer from Paraíba recorded in 1973, the *baião* composed by José Orlando *A primeira lição* [*The first lesson*]. The song reports on such an unfortunate condition of a considerable amount of illiterate people:

Go ahead
Northeast North
People who sing
Who are strong
But some who can't read
who knows take what they know
and teach their brethren
Begin this lesson.⁸ (A Primeira Lição, 1973)⁹

⁵ *Sideroxylon obtusifolium*.

⁶ In Portuguese: “Rosa, Rosa, vem ô Rosa / Estou chamando por você / Eu vivo lhe procurando / Você faz que não me vê / Eu vivo lhe procurando / E nem sinal de você. / Rosa danada / Minha morena faceira / Minha flor de quixabeira / Não posso mais esperar.”

⁷ In Portuguese: “Comprei um papel florado, um envelope pra mandar dizer / Numa carta bem escrita / O que sinto por você / A carta está demorando porque não sei escrever.”

⁸ In Portuguese: “Avante / Nordeste Norte / Gente que canta / Que é forte / Mas alguns não sabem ler / Quem souber pegue o que sabe / Ensine para o seu irmão / Comece desta lição.” As demonstrated by Campos (2017, p.180): the song “begins with the accordion playing an F7 chord of long and sustained and Jackson performing a sort of claim, showing concern for the illiteracy still all too present in his homeland.”

⁹ In this type of song, it is noteworthy that a connection is established between lyrics and music. To account for the asymmetry in the lyrics, the singer must create interpretative conditions for the intelligibility of the text. As seen in the lyrics, the song was composed by Jackson. In many other recordings, the singer works as reflector for issues that are not exclusive to his own time, but belong to a greater time in history. The artist, through music, sheds light on a way of living that is specific to a certain time in history.

As Campos (2017, p.180) demonstrates, the song “begins with the accordion playing an F7 chord with sustained long notes and Jackson making a kind of proclamation, showing concern about illiteracy still very present in his region of origin.”¹⁰

Hence, the lyrics: “There isn’t one strong without knowing [to read and to write].” Given this fact and to solve the issue of illiteracy, the composition proposed an alternative to *cartilhas do ABC*¹¹ [spelling books]:

For those learning [to read a note in]
the ABC sang in the rhythm of a *baião*
Get the book listen the sound
Follow the lesson.¹² (A Primeira Lição, 1973)

This lesson aims to follow the models of old spelling books widely used at the time. By using the musical intonation, the singer teaches his method:

ABCD / FGH / IJL / MNOPQ / RS / TUVXZ
Consonants were parted
Let’s sing the vowels
Soon there’s more
I’ll vowel with B
A E I O U
a B with A BA
a B with BE
a B with I BI
a B with O BO
a B with U BU.¹³ (A Primeira Lição, 1973)

The narrative ends, therefore, with the recognition that

¹⁰ In Portuguese: “inicia com o acordeom tocando um acorde de F7 com notas longas sustentadas e Jackson fazendo um tipo de conclamação, mostrando preocupação com o analfabetismo ainda muito presente em sua região de origem.”

¹¹ The *Cartilhas do ABC* were spelling books that through sets of letters formed words and phrases. They were widely used in Brazil to teach children, young people and adults to read and to write. The current school teaching no longer employs ABC spelling books, although in some adult literacy contexts, especially in the countryside, they are still found.

¹² In Portuguese: “Para os que vão aprender [ler um recado em forma de] ABC musicado em cadência de baião / Pegue o livro escute o som / E acompanhe a lição.”

¹³ In Portuguese: “ABCD / FGH / IJL / MNOPQ / RS / TUVXZ / Separada as consoantes / Vamos cantar as vogais / Adiante vem muito mais / Vou até vogar com B / A E I O U / Um B com A BA / Um B com E BE / Um B com I BI / Um B com O BO / Um B com U BU.”

By singing like this to you I end my note
Be strong with knowing and accept our gratitude
Enjoy it, folks
Learn to read
That in my time we didn't.¹⁴ (A Primeira Lição, 1973)

As registered by Domingos Neto and Martins, (2006, pp.104-105): “The variety and the intensity of migration seen before and after the emergence of nations show that affection to the parents and grandparents’ land does not overcome the wish for a better life.”¹⁵ That is the main reason why “the lyricism of affection to one’s home arises with geographical distance, which enables conditions to perceive differences between cultures”¹⁶ (Domingos Neto; Martins, 2006, pp.104-105). Jackson do Pandeiro registers that contradiction in several moments of his career. We highlight two of his compositions: first, *Xote em Copacabana* [*Xote in Copacabana*] composed in 1957, then *Forró em Campina* [*Forró in Campina*] recorded in 1971.

I’ll get back that I can’t stand it
the Rio de Janeiro won’t leave my mind
I still remember I went to Copacabana
And I spent over a week without control
the air of a crazy man seeing
All them girls running in bathing suit by the see
Women in the sand
Spread all over
a man’s heart
changes beat
and many of them wear
that bikini
If a guy ain’t too careful
It’s a sure mess.¹⁷ (Forró em Campina, 1957)

¹⁴ In Portuguese: “Cantando assim pra você vou encerra meu recado / Seja forte com o saber e aceite o nosso obrigado / Aproveita minha gente / Aprendam lê / Que no meu tempo não tinha isso não.”

¹⁵ In Portuguese: “A variedade e a intensidade dos fluxos migratórios verificados antes e depois da emergência das nações mostram que a afeição à terra dos pais e dos avós não sobrepuja a vontade de viver melhor.”

¹⁶ In Portuguese: “o lirismo do apego ao torrão natal aparece precisamente com o deslocamento geográfico, que propicia condições para a percepção das diferenças entre as culturas.”

¹⁷ In Portuguese: “Eu vou voltar que não agüento / O Rio de Janeiro não me sai do pensamento / Ainda me lembro que eu fui à Copacabana / E passei mais de uma semana sem poder me controlar / Com ar de doído que parecia estar vendo / Aquelas moças correndo de maiô à beira-mar / As mulheres na areia / Se deitam de todo o jeito / Que o coração do sujeito / Chega a mudar a pancada / E muitas delas vestem / Um tal de biquíni / Se o cabra não se previne / Dá uma confusão danada.”

It is noteworthy that, in this song, the composer chose Rio de Janeiro as the source of his nostalgia. In the song *Forró em Campina*, the singer remembers the times when he lived in Campina Grande (Paraíba, Brazil) and highlights that he learned to play pandeiro in the *fórró* dances in the city.

These are some of the elements through which the present article understands that Jackson do Pandeiro's work, embedded in the daily lives of his peers, constitutes a narrative of his own people. In other words, through the historical *hic et nunc*, Jackson do Pandeiro's compositions allows people to access a powerful human experience, enabled by the mimetic musical reflection. This access, through momentaneous catharsis, provides the everyday individual with the enjoyment of a different threshold of reflection: the aesthetic-musical experience. In other words, supported by specific sound elements, the process makes it possible for daily life to be critically reflected.

Jackson do Pandeiro's music, subjected to the dialectic experienced by the artist in his homeland, aims to make visible the issues faced by his listeners in their daily experience. What the musician recovers from his daily surroundings returns to society in artistic form, potentializing changes. This process, especially for those who migrated from the Northeast to other regions in Brazil, is absorbed in a dialectic relationship with the social setting. The result allows these people to potentialize some criticism toward their own social reality through music.

A good example of that is found in the song *Filomena e Fedegoso* [*Filomena and Fedegoso*], composed by Jackson do Pandeiro and Elias Soares, among many others.

I knew it alright
that was a bad fellow
son of Filomena shouldn't be so
Filomena straightens Fedegoso out
he's twangy like a taboca
over four months in Rio and took off
now he speaks carioca
Pumpkin he calls squash
casava he calls yuca
he found a hula hoop
What for? To shame me
In the luggage he shoved a cliché
to say he flew
but I heard he came on Poconé
Yeah, down in the basement
Boy, a costume he calls gashmere
thinking we're all crazy here

He says he bought in the magazine
right so, how's your pull-pull?¹⁸ (Filomena e Fedegoso, 1961).

In the specific case of Jackson's productions, the effects linger in the listeners' dailiness. For instance, the elements that the artist experienced and which influenced his work. The song *Cantiga do Sapo* [*Frog Song*], to mention a significant case, proposes an interpretation of the past of many men and women who found themselves away from their homeland, and embraces various feelings and memories.

When Jackson do Pandeiro recorded 'Frog Song', with Buco do Pandeiro, in the 1970s, he was inspired by the childhood memories in his homeland: 'It is so nice in the farm / in a hut by the river'. The croaking of frogs – a true 'ballad improvised in ten foot' – led to the popular chorus: 'Tião? / Oy / Did you? / I did! / Bought it? / I bought / Paid for it? / Paid / Tell me how much? / five hundred réis¹⁹'.²⁰ (Moura; Vicente, 2001, p.26)

The musicality of the pandeiro player connects through his instrument the *shouts* and *claims* of the daily materiality with a certain melodic intonation that evokes different feelings in the listeners. The singer, through songs and interpretations, delivers a powerful material to daily life, which in the social dialectic makes room for listeners to see from a different perspective their human condition.

Jackson do Pandeiro's artistic trajectory shows that his songs and interpretations received an important appraisal from the aesthetic critique, particularly after his death.²¹

¹⁸ In Portuguese: "Eu bem que sabia / que esse cabra era ruim / fio de Filomena não devia ser assim / Filomena dá um jeito em Fedegoso / tá fanhoso parecendo uma taboca / passou quatro mês no Rio e vei simbora / e agora tá falando carioca / Gerimum ele diz que é abrobra / macaxeira ele diz que é aipim / ^[1]_{SEP}arranjou mais um tal de bambolê / Pra quê? Pra fazer vergonha a mim / ^[1]_{SEP}Na maleta ele butou um clichê / pra dizer que veio de avião / Mas eu soube que ele veio no Poconé / Pois é, lá embaixo no porão / Menino, uma roupa que ele diz que é gasimira / tá pensando que aqui só tem maluco / Ele diz que comprou no magazine / Pois sim, como vai seu vuco-vuco?"

¹⁹ Brazilian currency at the time.

²⁰ In Portuguese: "Quando Jackson do Pandeiro gravou 'Cantiga do Sapo', música em parceria com Buco do Pandeiro, na década de 1970, a inspiração partiu das lembranças infantis na terra natal: 'É tão gostoso morar lá na roça / Numa palhoça perto da beira do rio'. O coaxo da saparia – uma verdadeira 'toada improvisada em dez pés' – resultou no popular refrão: 'Tião? / Oi! / Fosse? / Fui! / Comprasse? / Comprei! / Pagasse? / Paguei! / Me diz quanto foi? / Foi quinhentos réis'."

²¹ On June 23rd 1982, before Saint John's, the main date in the June festivities, the singer performed in Santa Cruz do Capibaribe, a city in Pernambuco. As documented by the artist's biography, Jackson stopped the concert because he felt unwell. Despite the issue, he finished the performance. About 50km from that Santa Cruz is the city of Caruaru, where, three days later, the pandeiro player had another performance scheduled. Once again, the concert had to be interrupted. The diagnostic: a heart attack. Again, despite the medical recommendations and the appeals of musicians in the band *Conjunto Borborema* – that performed the musical background – to cease the performances, Jackson do Pandeiro travelled to Brasília. On June

Albeit modestly, Brazilian intellectuals also recognized Jackson do Pandeiro's importance a while after the musician's death. Among the important awards he received were Sharp for music (*in memoriam*), a special homage received on May 13th, 1998. In the award committee were José Maurício Micheline, Gilberto Gil, Rita Lee, Julio Medaglia, Paulo Moura, Dorival Caymmi and Zuza Homem de Mello. Jackson do Pandeiro's work eventually influenced aesthetics movements such as the *Tropicália* and the *Manguebeat*.

An additional element to be cited as proof of Jackson do Pandeiro's influence on contemporary Brazilian music is the fact that his art decidedly influenced the works of many other musicians. Chico Buarque, Gilberto Gil, João Bosco, Lenine, Carlos Malta, Chico César, Chico Science, and Ana Carolina are some of the musicians who have openly paid homage to the pandeiro player's work. Many other names could be added to that list.

Chico Buarque, for example, sings: "Against gall, disease, crime / Use Dorival Caymmi / Pick Jackson do Pandeiro." The song *Para Todos* [For Everyone] was recorded in 1993 for a homonymous album. Chico Buarque's appreciation of the Northeasterner musician, however, is older. In 1974, for the album *Sinal fechado* [Red Lights], the carioca singer had recorded the song *Lágrima* [Tear], written by Jackson do Pandeiro with José Garcia and Sebastião Nunes.

Representatives of *Tropicália*, such as Tom Zé (2005) and Gilberto Gil, agree on the influence that the rhythmic fusions and the interpretation of syncopation incorporated by Jackson do Pandeiro had on the artistic movement initiated in the 1960s (Moura; Vicente, 2005).

The original, complex and contradictory nature of the *Manguebeat*, in its mixture of rock, *maracatu*, electronic music and other trends and musical styles, as argued by Moisés Neto (2001), was also inspired by the "The King of Rhythm." Chico Science, one of the leaders of the artistic movement from Pernambuco, publicly declared in several occasions the importance of Jackson do Pandeiro for his work. The song *Sem Cabeça* [Headless], recorded by Jackson in 1960, composed in partnership with Monsueto

^{3rd}, the *Associação dos Servidores do Ministério da Educação* [Association of Employees at the Ministry of Education] watched the King of Rhythm's last concert. In the country capital city, he played pandeiro for the last time! A day later, waiting in the airport to return to Rio de Janeiro, the artist fainted. Suffering of diabetes, Jackson do Pandeiro was defeated by a pulmonary embolism on July 10th, 1982 (Moura; Vicente, 2001).

Menezes, illustrates how the artist influenced the self-entitled “crab man.” The lyrics propose a reflection about the intelligence of crabs. As it is known, the crustacean was considered to be the symbol of *Manguebeat* by the leaders of the movement. Let us read an excerpt of the song *Sem Cabeça*:

If the crab had a head it would be so clever
Look at it headless doing what we don't
It is so forward in looking ahead
but walking to the sides
Look at it living in the mud where it can't get caught. Oh the fashion
does not move it
It does not turn water into wine
It lives in the dry land, it lives in the wet
Faceless crab
Bearded animal. (Sem Cabeça, 1960)

The singer and composer Lenine (2005) stated that “at university he was a committed rock and roller until the day a friend played the disc *Sua majestade o rei do ritmo* [*Your Majesty the King of Rhythm*], by Jackson, and he found himself singing along all the songs in a row.”

In 1999, Lenine recorded that acknowledgement phonographically. The singer from Pernambuco organized the collection *Jackson do Pandeiro: revisto e sampleado* [*Jackson do Pandeiro: revised and sampled*], with interpretations of Jackson's songs in the voices of Fagner, Os Paralamas do Sucesso, Gal Costa, O Rappa, Chico Buarque, Zeca Pagodinho, Fernanda Abreu Cascabulho, Geraldo Azevedo, Gabriel O Pensador, Zé Ramalho, Elba Ramalho, The Funk Fuckers, Renata Arruda, Sivuca, Dominginhos, and Marinês.

Some lines in the song *Jacksoubrasileiro* [*Jacksoulbrazilian*] composed by Lenine and recorded in the collection demonstrate that influence:

Jack Soul Brazilian
the sound of the pandeiro
is directed and straight
I am on the ring
and the country of swing
is the country of contradictory...
O sing for the king of the beat
In the law of embolada
In the speech of percussion
the dance mugango denço

the swag mamolengo
Charm of a nation...
Jack Soul Brazilian
the spice, the beat
the trick, the arena
the pandeiro, the repinique
the peak of funk rock
the touch of platinela
the samba in the catwalk
that Brazilian soul
Me falling down hill
In the mess of freefall.²² (Jacksoubrasileiro, 1999)

The work of Jackson do Pandeiro, as claimed by the enthusiasts of his aesthetics, such as João Bosco and Carlos Malta (Arquivo ‘N’, 2007), point to the possibility of merging several rhythms and styles. Moura and Vicente (2001) argue that such articulation indicates that Jackson do Pandeiro’s works collaborated in giving the MPB a new stamp.

Although Jackson do Pandeiro created musical fusions by merging rhythms, styles and themes, the relationship that connected the Northeasterners daily circumstances to the world must be underscored in the musician’s recordings.

An artist forged in the streets, markets and brothels, Jackson do Pandeiro was able to catalyze the pain and the joy of his countrymen through his experience. Through narratives, he exposed, either directly or indirectly, some of the oppressions of a classist society. This contradictory frame reflected in his work allows Jackson do Pandeiro to be read with the lens of today. It was his authenticity that made that same endogenous elite, who used to call him ugly, exotic and pathetic, name him the “King of Rhythm” for the so-called MPB.²³

²² In Portuguese: “E que o som do pandeiro / É certo e tem direção / Já que subi nesse ringue / E o país do swing / É o país da contradição... / Eu canto pro rei da levada / Na lei da embolada / Na língua da percussão / A dança mugango dengo / A ginga do mamolengo / Charme dessa nação... / Jack Soul Brasileiro / Do tempero, do batuque / Do truque, do picadeiro / E do pandeiro, e do repique / Do pique do funk rock / Do toque da platinela / Do samba na passarela / Dessa alma brasileira / Eu despencando da ladeira / Na zueira da banguela.”

²³ Due to the importance of the song *Chiclete com banana* [*Chewing gum and banana*] for the musician’s work, this song was debated elsewhere.

2 The Game of Division: Recognition as the King of Rhythm for MPB

Regardless of any expertise, given the importance of rhythm for Jackson do Pandeiro's work, the theme must be presented and discussed briefly. Jackson do Pandeiro's interpretation is so unique that experts, like Campos (2017)²⁴, whose research collected a good number of statements by artists, critics, fans and musicians, have reached the following conclusion: rhythmic division is a fundamental element to distinguish this pandeiro player in the realm of Brazilian Folk Music.

In order to provide the non-specialist reader with a better understanding of this subject, we present Campos' definition for rhythm division: "(...) the vocal enunciation of lines – and even the interjections or onomatopoeias – of a song, combined to the melody based on its rhythmic organization / distribution"²⁵ (Campos, 2017, p.254).

Based on the musical analysis of Jackson do Pandeiro's interpretation, Daniel Laranjeira (2012) comes to the conclusion that the singer employed nasality deliberately to make it a personal feature of his singing. This is possible because the singer's resonance "(...) is supported, specially, in the larynx, aided by a nasal resonance (...)" (Laranjeira, 2012, p.28).

The aims of the present article prevent the adequate explanation of rhythmic division performed by the artist. Nonetheless, we indicate, based on research by Laranjeira (2012, p.28), that the physiological nature of the musician collaborated to a metallic and nasal vocal quality. That researcher argues that such physiology enabled the nasality as a result of the artist's facial features, which "have narrow nasal cavities"²⁶ (Laranjeira, 2012, p.28). By observing Jackson do Pandeiro's interpretations, Laranjeira (2012, p.28) notices that "the articulation of the face muscles is very active, which makes the emission to be concentrated in the mouth."

²⁴ Campos (2017, p.137) warns against "a history that is repeated almost like a 'myth', replicated in sites on the Internet and also (...)" in Jackson do Pandeiro's biography. The myth is, according to him, "[...] that João Gilberto himself would have claimed inspired by Jackson's vocal division to elaborate his interpretative style with rhythm-melodic divisions and variations, which are one of the most characteristic aspects." The researcher reproduces a testimony by Dominginhos, in which the musician reaffirms the alleged influence Jackson do Pandeiro had on one of the creators of bossa nova.

²⁵ In Portuguese: "(...) o modo de enunciação vocal dos versos – e mesmo de interjeições ou sons onomatopoeicos – de uma canção em associação com sua melodia, em função de sua organização / disposição rítmica."

²⁶ In Portuguese: "possui cornetos nasais estreitos."

The analyst, by observing two interpretations by Jackson do Pandeiro for *Forró em Caruaru*²⁷ by Zé Dantas – the 1957 original and a 1973 video recording – reaches the following conclusion about that articulation: the singer demonstrates “the feature of distinguishing syllables from one another,” which is done by “(...) wide use of face muscles that prompts the rhythmic and makes diction very clear”²⁸ (Laranjeira, 2012, p.51). Let us read the lyrics for *Forró em Caruaru* [*Forró in Caruaru*]:

In the forró of Sá Joanhina in Caruaru
Cumpade Mané Bento we missed you
in the forró of Sá Joanhina in Caruaru
Cumpade Mané Bento we missed you
I'd never seen my cumpade, so much fun
So full of games and joy
Drinking on duty, never quit on dancing
In to kill in the late night
Because of a damned from Tacaratu
we killed two soldiers, four corporals and a sergeant
Cumpade Mané Bento we missed you
My brother Jisuíno sticked to a lady
making out of the strongest fighter type
I saw the trouble that soon'd arrive
Because the man with a knife
the looks of a killer
moved toward Jisuíno, the mess was done
we killed two soldiers, four corporals and a sergeant
Cumpade Mané Bento we missed you (hm!)
in the forró of Sá Joanhina in Caruaru
Cumpade Mané Bento we missed you (alright)
in the forró of Sá Joanhina in Caruaru
Cumpade Mané Bento we missed you
To the officer all upset
I said that in the mess
there was only a scratch, but the men dying
in this time of heat
get the flaming flesh
the man mocked our story, I ran from Caruaru
Cumpade Mané Bento we missed you.²⁹ (Forró em Caruaru, 1955)

²⁷ Luiz Gonzaga recorded *Forró de Zé Tatu* in the same year that Zé Ramos and Jorge de Castro composed *Forró em Caruaru*. The lyrics suggest the song as an answer to *Forró em Caruaru*.

²⁸ In Portuguese: “a característica de destacar as sílabas umas das outras.”; “(...) amplo uso da musculatura de face, o que impulsiona a rítmica e dá nítida clareza de dicção.”

²⁹ In Portuguese: “No forró de Sá Joanhina em Caruaru / Cumpade Mané Bento só faltava tu / No Cumpade Mané Bento só fartava tu (tá bom) / No forró de Sá Joanhina em Caruaru / Cumpade Mané Bento só fartava tu / Ao dotô delegado qu' é véio trombudo / Eu disse que naquela grande confusão / Houve apenas uns arranhão, mas os cabra morredô / Nesse tempo de calô / Tem a carne reimosa / O véio zombô da prosa, eu fugi do Caruaru / Matemo dois soldado, quato cabo e um sagento / Cumpade Mané Bento, só faltava tu”

Jackson plays with measures, as it is said among musicians. To continue the game as the song plays, diction becomes very important. By using diction, the singer can play with accents, better yet, he can merge them. Jackson do Pandeiro, as verified by Laranjeira (2012), can oscillate between two accents: the northeastern and the southeastern. The observations made on *Forró em Caruaru* allowed Laranjeira (2012, p.53) the following claim:

So much so that, in the first chorus, he sings ‘faltava’ [lacked] and the choir repeats as ‘faRtava’. For the following turns, he would prefer to use the latter variant except for measure 74, when he uses ‘faltava’ again.”³⁰ In words such as ‘soldier’, the singer repeats the same device, that is, “there is the same shift in pronunciation: he either uses the linguistic standard ‘soRdado’ [soldier] or even ‘sodado.’³¹ (Laranjeira, 2012, p.53)

The word ‘folgança’ [fun], in turn, appears only once in the lyrics and is pronounced ‘foRgança’.

Laranjeira (2012) argues that Jackson do Pandeiro sings by playing with syllables. Let us observe:

In measure 46, the syllable “nhá” in “punhá” (punhal) [knife] is spoken but not sung. Every time Jackson do Pandeiro would sing another excerpt (“matemo dois sordado, quato cabo and a sagento” at the end of stanzas), he uses the same device, minimizing the music – after all, they are of the same volume but repeated. A later performance of that same excerpt in measure 71 shows that the singer underscores a non-legato and even reaches a clear staccato, unlike the other times these lines were sung. Regarding that syllabic division, it is still possible to highlight the measure 60, in which he sings the word “ao” by clearly emphasizing the syllables.³² (Laranjeira, 2012, p.54)

³⁰ In Portuguese: “Tanto que já na primeira exposição do refrão ele canta ‘faltava’ e o coro repete como ‘faRtava’. Nas demais vezes, ele prefere usar essa segunda variante, à exceção do compasso 74, em que ele usa novamente ‘faltava’.”

³¹ In Portuguese: “há a mesma oscilação de pronúncia: ora ele usa a linguagem padrão, ora usa ‘soRdado’ ou ainda ‘sodado’.”

³² In Portuguese: “o compasso 46, a sílaba “nhá” de “punhá” (punhal) é falada, e não cantada. Todas as vezes em que Jackson do Pandeiro canta outro trecho (“matemo dois sordado, quato cabo e um sagento”, nos finais de estrofes) ele se utiliza do mesmo recurso, minimizando a melodia – até por que, neste caso, são alturas iguais, repetidas. Quando de uma execução posterior desse mesmo trecho, no compasso 71, o intérprete enfatiza uma articulação non legato, chegando a fazer um claro staccato, diferentemente das outras vezes em que esses versos são cantados. Sobre essa articulação silábica, ainda é possível ressaltar o compasso 60, no qual ele canta a palavra “ao” destacando claramente as sílabas.”

The singer's interpretation enabled the creation of a dialogue between lead and backup singers. This dialogue filled with playful tension led Laranjeira (2012) to understand it as a condition to trigger a certain scenic image in the listeners. He claims that using interjections and words that do not exist in the song strengthened the creation of the playfulness and the tension in which listeners imagine the scenic performance. In measures 54 and 57 as well as 10032 in the interpretation of *Forró em Caruaru*, as demonstrated by that scholar, it is possible to see the presence of Jackson do Pandeiro's interpretative devices.

The use of those interpretative devices combined with the articulation between voice and gestures by the Northeastern singer suggests that "informality, proximity, interface, interaction."³³ (Laranjeira, 2012, p.54) Such will lead listeners to imagine that the interpretation is taking place at that moment, that is, a live performance. Listeners, then, can experience the triggering of feelings such as "contempt, laughter, understanding (that something is being told) or even sadness,"³⁴ generating "a facial image and, at times, body images, corresponding to those emotional states" (Laranjeira, 2012, p.54).³⁵ The author adds the following about the singer's dexterity on the stage:

In Jackson do Pandeiro's performances, both live and recorded, it is possible to notice the frequent use of interjections and "extras" that were not predicted in the original lyrics, in an improvised manner. In addition, in the recordings, the use of an almost spoken voice is an important feature as it approximates the "noisy" universe of images of live performances. (Laranjeira, 2012, p.100)³⁶

The explanation given by the researcher for the rhythmic displacement regarding the lyrics "(...) without losing the notion of beat" is the following: "The displacement of the text, either forward or backwards, regarding the metric, suggests an 'insubordination'

³³In Portuguese: "informalidade, proximidade, interface, interação."

³⁴ In Portuguese: "desdém, riso, compreensão (de algo que está sendo dito), ou mesmo tristeza."

³⁵ Laranjeira (2012, p.54) illustrates: "the repeated notes suggest a diseur style [reciting], spoken, that reminds of repentistas e emboladores from the Northeast in their improvisation of long texts."

³⁶ In Portuguese: "Nas performances de Jackson do Pandeiro, tanto ao vivo quanto em fonogramas, é possível perceber o frequente uso de interjeições e "adendos" que não estavam previstos nas letras originais, de maneira sempre improvisada. Aliado a isso, em gravações, é uma característica importante dele o uso de uma voz quase falada, no intuito de aproximar-se do universo imagético e "ruidoso" das performances ao vivo."

of the singer to the beat and the musical background”³⁷ (Laranjeira, 2012, p.54). This forward or backward displacement regarding the metric leads musicians and critics who debate that insubordination to claim that Jackson do Pandeiro plays with rhythm. In the words of Laranjeira (2012), the singer plays with rhythmic division. Jackson do Pandeiro’s choice for recording multi-syllable songs enabled him to sing quickly, which, as Laranjeira (2012) understands, potentialized the rhythm of interpretation.

Given the impossibility of discussing how the Northeastern musician operates his rhythmic division, it is important to frame, albeit in general lines, the social-economic scenario in which the artist lived, since cultural elements are triggered by economic development while they pour their results into the economy itself. Indeed, one must be aware that the relationship between culture and economy could never be interpreted mechanically, but only dialectically.

After such a warning and following the specific aims of this article, it is also important to propose a short discussion about the singer’s education regarding the so-called Golden Age of Radio.

To approach the beginning of radio in Campina Grande, we resort to the words of Campos (2017, p.57) about the radio broadcastings in that city: “In the 1940s, the radio became more present in Campina Grande, and Jack listened to many of the musical novelties from the country’s capital, Rio de Janeiro, in the broadcasting of associated stations.”³⁸ Regarding the so-called Golden Age of Radio, it could also be said that:

Samba and carnival marches were very present, but also some choro, tango, jazz, among other genres in the voices of singers that performed in the shows in the beginning of the age that in Brazil is known ‘the Golden Age of Radio.’³⁹ (Campos, 2017, p.57)

Therefore, Jackson do Pandeiro came into contact with Manezinho Araújo, known as the “King of Embolada,” and Jorge Veiga, also known as the “Samba Cartoonist.” As

³⁷ In Portuguese: “(...) sem, no entanto, perder a noção de pulso” é a seguinte: “Esse deslocamento do texto, para frente ou para trás, em relação à métrica, sugere ao ouvinte uma ‘insubordinação’ do cantor em relação ao pulso e ao acompanhamento instrumental.”

³⁸ In Portuguese: “Na década de 1940, o rádio já chegava com mais força à Campina Grande, e Jack ouvia muitas das novidades musicais vindas da capital do país, o Rio de Janeiro, pelas retransmissões realizadas por emissoras das cadeias associadas.”

³⁹ In Portuguese: “Samba e a marcha carnavalesca vinham com muita força, mas também um pouco de choro, de tango, de jazz, entre outros gêneros, nas vozes dos cantores e cantoras que se apresentavam nos programas do início do período que ficou conhecido como a ‘Era do Rádio’, no Brasil.”

Campos (2017, p.57) highlights, these two names were not the “(...) most famous artists of the time,” nonetheless, they were rather popular with the audience.

The singer’s educational frame must also include markets, squares, bars, brothels, as well as the *terreiros* for macumba and whorehouses, among other spaces that forged his abilities to create and to interpret. In his artistic becoming, as reported by Campos (2017, p.33): Jackson do Pandeiro “recovered many of these experiences and inserted them into his repertoire,”⁴⁰ that is, when he came into contact with the Golden Age of Radio, the singer had already collected musical elements. This allowed him to articulate what he learned from the radio and the elements in his musical education.

Laranjeira (2012) underscores that under influence of the Golden Age of Radio, Jackson do Pandeiro learned to use the alveolar consonant (“r” in Brazilian Portuguese) in his interpretations. Using this device allowed him to create multiple vibrations in the pronunciation of “r,” which became fruitful due to the larynx and nasal resonances. Laranjeira (2012) cites the example of the song *Forró em Campinas*: “when the singer speaks, for example, ‘foRRó’, when he says ‘BoRburema’, he emphasizes the multiple alveolar vibrant whereas at the end of words, the ‘r’ tends to be suppressed (such as ‘floR’ in ‘choraR’ and, pronounced ‘flô’ and ‘chorá’)” (Laranjeira, 2012, p.74).

The singer’s interpretations, according to that author, despite the musical background with few musicians, suggest that he is part of an orchestra. That impression reaches listeners as the result of an orchestra because the singer’s interpretations is directly related to the musical background. By establishing that association, Jackson do Pandeiro merges the sound of his singing with the instrumental sounds. This process causes in the listeners the effect of standing before an orchestra that plays along with the singer (Laranjeira, 2012).

To elaborate on the argument, Laranjeira (2012) risks a comparison to classical music. Jackson do Pandeiro, in his analogy to classical music, “behaves as chamber musician who knows the exact importance of each component of an orchestration”⁴¹ (Laranjeira, 2012, p.102). In the context of such comparison, Laranjeira (2012) highlights that many introductory arrangements of Jackson do Pandeiro’s songs were created by the singer himself. Relying on a statement by Severo (an accordion player in the musician’s

⁴⁰ In Portuguese: “muitas dessas experiências foram recuperadas por ele e inseridas em seu repertório.”

⁴¹ In Portuguese: “comporta-se como um camerista, que sabe a importância exata de cada componente de uma orquestração.”

band), Laranjeira (2012) claims that Jackson do Pandeiro would solfa what he wished and the musicians would follow.

One of the interpreter's greatest features, according to the investigation conducted by Laranjeira (2012), was his concern for the rhythmic flow, to keep the beat pulsing. This concern would drive the singer to prioritize the use of continuous semiquaver, that is, "singing syllables as *non-legato*, to the point of executing *staccatos*, at times, in performic agreement with the constant percussion instruments in the musical background of his songs"⁴² (Laranjeira, 2012, p.103). Hence, the researcher's conclusion: "The melodies present a good number of repeated notes. At other times, the use of broken chords in the melody, an element that points to instrumental music"⁴³ (Laranjeira, 2012, p.103).

Laranjeira (2012, pp.98-99) synthesis on Jackson do Pandeiro's interpretative manner is as follows:

Jackson do Pandeiro underscores this "sectioning" of consonants, through the wide use of facial articulation with the clear aim of emphasizing and merging his voice to the macro-rhythm⁴⁴ being executed. In addition, the "rhythmic attack,"⁴⁵ the use of consonants favors the displacement of accents that are part of Jackson do Pandeiro's aesthetics. Generally, he chooses melodies with many repeated notes and / or broken chords. In few phonograms he would use long notes, with limited use of portamentos. Jackson do Pandeiro displaces rhythmic accents with the purpose of creating a certain "instability" as for the pulse, making the listeners pay attention to the relationship between the melody of his singing and the ostinatos as well as the rhythmic-melodic combinations executed by the musical background as a whole.⁴⁶

⁴² In Portuguese: "com as sílabas sendo cantadas de maneira *non legato*, chegando, em alguns momentos, a executar *staccatos*, em consonância performática com os instrumentos de percussão constantes no acompanhamento de suas canções."

⁴³ In Portuguese: "As melodias apresentam, nesse caso, grande número de notas repetidas. Em outros momentos, é muito comum o uso de arpejos na melodia, elemento que faz referência à música instrumental."

⁴⁴ Laranjeira (2012, p.10) explains that "Macro-rhythm – the overall rhythm of the sound construction, which synchronizes the articulations between the tempo of speech / singing and the duration games of the several instruments that constitute the sound frame of the piece in question."

⁴⁵ Based on the music theory produced by Luiz Tatit, Laranjeira (2012, p.98) explains that "the consonants 'become rhythmic attacks' and 'section the sonority of his voice, making it intelligible'."

⁴⁶ In Portuguese: "estética de Jackson do Pandeiro. A opção dele será, de maneira geral, por melodias com muitas notas repetidas e / ou com muitos arpejos. Em poucos fonogramas ele faz uso de notas longas, sendo restrito o uso de portamentos. Em Jackson do Pandeiro, o deslocamento dos acentos rítmicos ocorre na intenção de criar uma certa "instabilidade" quanto à pulsação, chamando o ouvinte a atentar para a relação entre a melodia cantada e os ostinatos e combinações rítmico-melódicas efetivados pelo acompanhamento como um todo."

Jackson do Pandeiro's interpretations emphasize macro-rhythmic. Such emphasis, ofte times, approximates his singing to speech, concludes Laranjeira (2012).

A different research that investigated division in Jackson do Pandeiro's singing was conducted by Campos (2017). The author, a music scholar, verified upon observation of some of the singer's interpretations, the predominance of certain features in his vocal performances. Campos (2017) argues that Jackson do Pandeiro uses the device of anticipating or delaying the enunciation of lines causing certain displacements in the accent of melodies and poetic syllables. The singer adds short words to his singing, called "cacos" [twitch], "that is, interjections, one-syllable words, phrases or even onomatopoeias at the beginning of lines, also causing rhythmic-melodic displacements"⁴⁷ (Campos, 2017, p.309). Using different rhythmic cells and recurrent syncopations, also according to Campos (2017), the singer managed variations in his interpretations, that is, he prevented their repetition.

The musician Jarbas Mariz, who lived with Jackson do Pandeiro during the project *Pixinguinha*, in an interview with Cláudio Campos (2017, p.314), confirmed that the musician: "today he would play, the same music tomorrow...he'd divide, too, but differently, there was always a small different cell."⁴⁸ The researcher reinforces the need to take into account that, through technically skilled and competent performances: "(...) Jackson's poetic / creative notion that seeks the 'difference', the 'non-repetition'"⁴⁹ is present in other forms of the so-called traditional folk culture, such as "(...) coco and types of samba, such as 'samba de breque' and 'samba de partido alto', especially as forms of traditional folk culture"⁵⁰ (Campos, 2017, p.310).

The result of Jackson do Pandeiro's work, his singing, dancing, pandeiro playing, composing, performances, among other elements, allowed the artist to become a decisive influence on what is now called MPB. This process, however, is not linear, mechanical

⁴⁷ In Portuguese: "isto é, de interjeições, monossílabos, frases, ou ainda sons onomatopéicos, acrescentados em forma de 'improvisação' ao texto das canções, em geral, no início dos versos cantados, também provocando deslocamentos rítmico-melódicos."

⁴⁸ In Portuguese: "Tocava hoje, a mesma música, amanhã... ele dividia também, mas, diferente, sempre tinha uma celulazinha diferenciada."

⁴⁹ In Portuguese: "(...) concepção poética / criativa de Jackson que busca a 'diferença', a 'não-repetição'"

⁵⁰ In Portuguese: "(...) coco e de vertentes do samba, como o 'samba de breque' e o 'samba de partido alto', especialmente enquanto formas de cultura popular tradicional."

and continuous, rather, it is filled with contradictions. In the ontological plane, the path traced by Jackson do Pandeiro's work was sinuous and oscillating.

Conclusive Remarks

The death of Jackson do Pandeiro was barely noted by the media. It could even be said that the singer's obituary did not cause great social stir, like Campos (2017) and Moura and Vicente (2001) verified, each their own way. His relevance however increased over the Years in the realm of the so-called MPB. The music critique and the few investigations dedicated to the history of music and musicians began to reveal the relationship established by the singer in the constitution of Brazilian music in the second half of the 20th century.

For the sake of fans and followers, almost two decades after his death, numerous homages, mostly in the Northeast of Brazil and, in particular, in the state of Paraíba, appeared to highlight the importance of the King of Rhythm. Jackson do Pandeiro's career and life became of great relevance. His biography, signed by Fernando Moura and Antônio Vicente in 2001, is a hallmark in the process of recovering the artist's image, but many other initiatives, mainly in the artistic field, have occupied the media, such as tributes, "including recordings of songs from Jackson do Pandeiro's repertoire, or even creating songs in his memory, such as *Jack Soul Brasileiro* by Lenine, among many others"⁵¹ (Campos, 2017, p.225).

The present conclusive remarks do not aim, nor they could ever, fill all the gaps open throughout the article. The artistic importance of the pandeiro player and the width of his work demand more than one, two or a dozen articles...Despite the relevance of both the singer and his work for the birth, development and consolidation of MPB, Jackson do Pandeiro's work is little studied. Hence, the article ends by underscoring briefly the elements of discussion in order to make connections that potentialize the end of this communication. Everything that we deem necessary to return to Jackson do Pandeiro's trajectory is, then, outlined.

⁵¹ In Portuguese: "inclusive, regravando muitas das canções do repertório de Jackson do Pandeiro ou mesmo criando músicas em homenagem a ele, como é exemplo Jack Soul Brasileiro, de Lenine, entre tantas outras."

Music, it must be said, just like other forms of art, rises from social needs. To meet these needs, humankind through artistic subjectivity creates certain mediation to contemplate social anguishes. The specific feature of musical mediation, that is, the specific “language” of music is to remove the impurities of daily life, to eliminate the heterogeneities of everyday life. In order to provide this filter and to express musically, music needs to double the mimetic reflection that comes from daily reality.

Musically educated in the streets, markets, squares, bars, brothels and macumba *terreiros*, among many spaces of his daily experience, Jackson do Pandeiro incorporated other elements to his art. The Golden Age of Radio refined his musical education even further. These elements, articulated to his gestures and scenic movement, acquired through his passion for the cinema, have allowed Jackson do Pandeiro to become a great performer (Laranjeira, 2012). Based on his experience, Jackson do Pandeiro catalyzes dialectically through music problems of human life, to provide his audience with new insight to criticize the world around them.

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Translated by Larissa de Pinho Cavalcanti - <https://orcid.org/0000-0003-3197-4759>; laracvanti@gmail.com

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Reviews

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Review I

The article analyzes the work of a very important musician for Brazilian folk culture, which from time to time, is recovered as a creative matter for many movements of Brazilian musical culture. As an initial hypothesis, the article presents the idea that the singer's work had become a seed for MPB.

That hypothesis is discussed in two different moments. In the first, the article discusses the connections between the singer's work and the social reality of Northeastern migration to the Southeast; next, it assumes the character of a complaint against the problems faced by migrants in big southern cities. In the second, the article focuses on the musical analyses. In both cases, a specific theoretical background is adopted: Lukács in the first and Laranjeira and Campos in the second. Both parts, however, are not articulated and the hypothesis is adrift. Instead of using the theorists to examine the hypothesis, the article uses the artist's work to demonstrate the theory.

Considering the relevance of the theme and the important research material, the present review chooses to make a few recommendations.

1. Adopt an analytical stance that starts with the artist's creative talent without submitting him to theories. In this case, his work is not an object of demonstration and his worldview is not a simple register, as claimed in the abstract and in the text. After all, "register" does not fit into the emancipatory process of self-awareness.

2. Contextualization is always important, especially for different articulations of experience, of social-cultural history and not just for economic problems. In the light of Lukács' praxis and of the article's reflection, some generalities are claimed that lead to fallacies: see the statement on pp.1-2.

3. Understanding the important process of self-awareness was made difficult based on the single criterion of Lukács' class discussion. It claims the artist as an interpreter of contradiction (p.2), but economy and politics are set apart.

4. Regarding that distinction, there is the claim (p.4) that the "social ascension ideology" reinforces the "winner's victory." The premise could even be deemed coherent, but the lack of reference to the political frame (geopolitical, in fact) compromises that. The article ignores that, without employment or prospects, developing abilities, dreams or dignified living conditions, migration becomes the only hope. A sufficient example is the current geopolitical context of the contemporary world. The claim on p.5 is symbolic:

"As registered by Domingos Neto and Martins, (2006, pp.104-105): 'The variety and the intensity of migration seen before and after the emergence of nations show that affection to the parents and grandparents' land does not overcome the wish for a better life'. Internally, that is, in relation to internal migrations, governments feed the notion of sacralizing territories, that is, the Estate promotes the population's affection to the territory – this is a decontextualized claim: what is it referring to? Which governments? What contexts of origins? – This is the main reason – according to what authors? – why

‘the lyricism of affection to one’s home arises with geographical distance and foster the conditions to perceive differences between cultures’ (DOMINGOS NETO; MARTINS, 2006, pp.104-105).

5. The attachment to the immediacy of a very strict sociologic vision leads to another limited claim that generates an incongruency. I am referring to what is stated about illiteracy (p.4): “the song ‘begins with the accordion playing an F7 with long notes and Jackson making some type of proclamation, showing concern for illiteracy, still very present in his homeland.” A careful reading of the passage shows how deceiving the premise is, since the lack of literacy did not prevent the artist from using other signs to build and to use language. He learned to read sound signs. Insisting on the argument of a contradiction is dismissing the richness of the semiotic exercise that the artist performed with musical signs, which generated a tradition of “*cancionistas*” (Tatit). The guitar notes wrote great part of that *cancioneiro*. Take notice of the following elaboration on this issue.

6. The submission of the art work to theory can hinder very important aspects in the discussion. An excerpt that deserves revision is the following: “by recording the social memory, at the same time, he elevates the subjects immersed in daily life. In other words, through the historical *hic et nunc*, Jackson do Pandeiro’s compositions allow people to access the highest level of what is humanly possible to experience” is that so? Submitting the aesthetic creation to sociology can lead to certain stigmas, such as “the highest level of what is humanly possible to experience.” “This access, albeit short, through catharsis, removes people living the concrete daily life and elevates them to the condition of enjoying the entirely human.” Is it not the other way around? Because we are humans, we have the potential to live human paroxysm? “That is, supported by the homogenous media of folk song, the art purifies and polishes daily life,” what does it mean? The end of contradiction? Is that it? “making it possible for daily life to be reflected in a radically critical manner.” I leave yellow highlight to emphasize my questions.

7. I also feel the need to debate what is stated in the following: “Jackson do Pandeiro’s music, by making visible issues in the daily lives of his listeners, especially those who migrated from Northeast to other regions in the country, works as spiritual nourishment” (p.6). I find it complicated to argue in such terms, ignoring the political-institutional context of the country and the rising of a cultural industry that feasted on the creative pool of that artist in folk music. There is a dialectic relationship: the artist brings his cultural universe that comes back in the form of art (music, literature, cinema, etc.) changing the frame of social relationships. In addition, he prompts other movements, as the article recognizes, in other generations. It is over a century of history, that is why it is noteworthy to consider that dialectic.

8. Repeating the same train of thought on p.7, I quote: “Our artist, by creating his homogenous field, elevates this daily life above immediate practices, enabling the depiction of human self-awareness, through songs and interpretation.” The hypothesis is convincing but not the argument because it lacks the fundamentals in the automatism of relationships. Self-awareness is not connected to immediacy but to the process of severe change of thought, hence its emancipatory character.

9. I have doubts concerning this statement (pp.9-10): “Through narratives, he exposes either directly or indirectly some of the oppressions of a classist society. This contradictory frame reflected in his work allows Jackson do Pandeiro to be read with the lenses of today.” I think exactly the opposite: if the artist had not explored his musical

talent beyond conventions and social limits, his work would have not created something genuinely new nor would it be a creative pool for other generations. Creativity is not ensured by complaint. “It was his authenticity that made that same endogenous elite that used to call him ugly, exotic and pathetic, name him the so-called MPB ‘King of Rhythm’.” Is that really what supports the artist’s entire importance? The article denies his talent, his creativity, his inventiveness in behalf of a false attachment to the elite? I mean, if the elite was not backwards, his work would not matter at all? Is that it? If so, the entire part 2 is pointless.

10. Taking the rhythmic division as the reason to consecrate the artist is a coherent hypothesis, however the etymology-based explanation is insufficient. Etymology does not explain the process, since duration is not resultant of an execution of chords. In fact, the description of that connection affirms the legato.

11. There are numerous aspects treated in the article that could be considered strong arguments for the hypothesis. The first seems to be the rhythm of speech, the intonations of prosaic conversations – the poetry of daily life announced in the beginning of the article, but that follows lacking proper formulation throughout the analysis. However, attention is necessary to the incorporation of theories without criticism. For example, there is the claim on p.10: “...nasal resonance common to Northeastern speech and to Brazilian Portuguese in general.” I ask you: if it is common to Brazil, why the emphasis on the Northeast? Would that not suggest a prejudiced stigma? Does the article need that quote?

12. However, the argument that deserves greater projection is developed starting in p.13, with the discussion of the repercussions of the artist's creativity in the following generations. You claim: “it is evident the influence of singers from the Golden Age of Radio on the singer from Paraíba.” First: the article takes too long to approach this issue, one of the most pertinent to the artist’s trajectory and the success of his career and his legacy, which is underdeveloped. A long time is spent on the convergence to the social setting; however, it fails to approach the development of the phonographic cultural industry that supported the radio, and suddenly there is the “Golden Age of Radio.” Second: the possibility of combining musical genres, more well-known and disseminated in different regions in the country, generated movements beyond any possibility of contact – from tropicalism to manguêbeat. I am not making that claim, the article is.

The article dismisses the research conducted to demonstrate theories, missing the most valuable aspect of the study. A proof of that is that in the final remarks, the return to Lukács is not well-articulated, whose theory did not contribute to demonstrate the inventiveness of the artist to the consecration of his work. Considering the potential of the article, the present review finds that a great contribution would be made to the research on the artist and on the role of his creativity in the consecration of MPB and of the Brazilian culture as a whole, by dismissing the demonstration of the theory. In addition to the recommendations, the article would also benefit from taking the “methodology” developed by José Miguel Wisnik in “Machado maxixe: o caso Pestana” (*Teresa. Revista de literatura brasileira* 4 / 5, 2003, pp.13-79). That issue, in fact, was dedicated to literature and Brazilian music.

Concluding: article APPROVED WITH RESTRICTION.

Irene Machado – Universidade de São Paulo - USP, Escola de Comunicações e Artes, São Paulo, São Paulo, Brazil; <https://orcid.org/0000-0002-1662-258X>; irenear@usp.br

Review II

I am inclined to agree that the text emphasizes the importance of Jackson do Pandeiro for the Brazilian folk musical culture. Unfortunately, few studies discuss the great musician, composer and instrumentalist from Paraíba that Jackson was. Therefore, the author's enterprise is fortunate in its subject.

Also, the fact that the reflection proposes the investigation of the complex musical rhythmic of Jackson, a subject of musical nature, which spreads to prosody as a whole in a certain way, triggering an even greater expectation in the readers, as it is a controversial subject even for musicologists and musicians that ventured the enterprise. In particular, we mention Martha Tupinambá de Ulhôa's studies on the *métrica derramada* ["pouring" rhythm] as well as Luiz Tatit's semiotic proposals for the interrelation between lyrics and music for Brazilian *cancioneiros* (in fact, the article cites that author) as well as the studies on the samba syncopation (briefly cited) – on which Marcos Napolitano's study is already a classic – and the most general studies on musical tempos (mostly Hans-Joachim Koellreutter's).

However, because we got too involved with the text, much of the initial expectations seem not to have been met. On the one hand, the issue of "rhythmic" is squeezed between other approaches, perhaps also important, but secondary based on the title of the article: first, the issue of connections (somewhat exaggerated and mechanic to me) between the literal meaning of the lyrics and daily life and; second, the most limited issues regarding singer's places of articulation. As I see it, these other aspects, that due to the title of the article we deem secondary, might help the main reflection, notwithstanding, the connections to the issue of rhythmic are approached quickly, in an incomplete and much fragile manner.

On the other hand, the very issue of the rhythmic is tentatively approached from a stricter musical perspective without further development of technical musical knowledge that has already been developed in the musical field. The article risks grouping a series of authors-musicians who elaborate their rhythmic analysis from distinct technical paradigms, which are doubtlessly detailed in their sources, in a shallow and a somewhat confusing approach both for expert and non-expert readers.

In this regard, the article is mistaken in, at least, a couple of issues: on the one hand, it fails to organize the musical sources in an intelligible and convincing manner, since they are gathered from distinct analytical methods; on the other hand, it fails to provide a new interpretation of Jackson do Pandeiro's rhythmic phenomenon, which could be achieved through that precise key of reflection provided in the title: human self-awareness.

By approaching the interpretation of Jackson do Pandeiro's rhythmic innovations through human self-awareness, in my perspective, the article could introduce a major novelty if such were done consistently (whereas it seems to be only rehearsed and rather superficial, at least in the present writing).

Therefore, the article spends too much time on biographical authors and musical analysts that seem to be indirectly related to the issue of self-awareness, rather than investing in the main author introduced in the abstract (which should be the focus for the issue of self-awareness): György Lukács.

Although Lukács is mentioned emphatically in the beginning of the article, his ideas only take form, albeit superficially, in the last paragraphs, which generate more doubt than clarifications. In the end, the article lacks that which it announces at first: the

elucidation of the link between Jackson do Pandeiro's rhythmic and the register of human self-awareness.

Despite understanding that ways of daily human life (many of which are approached in the text through the analysis of song excerpts) can be refracted through musical enunciations (here, I employ a notion that is important and dear to the Circle), I find the article lacking a more detailed investigation on how that is achieved in the interpretations of Jackson do Pandeiro's songs, since, on the one hand, it is in the interpretation that part of the rhythmic appears and, on the other hand, many of the songs were not composed by him, but constitute a creative response to other enunciations (to use other notions from the Circle).

The transposition of the meanings of daily life in the lyrics seemed rather direct. The text appears indifferent to the fact that the process of musical refraction, in addition to not extinguishing (evidently) the real refracted event, includes more specifically musical aspects that actually demand a high level of "adaptation" so to speak. Hence, Jackson do Pandeiro's rhythmic is not limited to prosody alone (the link between the rhythm of speech to the rhythm of music, generally speaking), but also to phrasal and harmony metrics. Much of the traditional configuration of melodic phrases and harmonic rhythm used in songs is transgressed to favor the more literal understanding of the lyrics. However, much of the narrative of the lyrics is transgressed to favor a stricter musical sense. In this complex multi-layered game that Jackson balances continuously, providing equally unstable rhythmic-temporal solutions, which are surprisingly intelligible in relation to the total flow of the song. That is clear in several examples cited in the article, but not emphasized nor mentioned in the least. For illustration purposes, take the song *A primeira lição* by José Orlando, in which a true harmonic and phrasal (musical) juggling takes place to account for the asymmetries that the lyrics demand from the music in order to become intelligible. Curiously, the composer is not Jackson do Pandeiro himself, which indicates (and that demands a thorough investigation) that tempo issues sustained and performed by Jackson do Pandeiro are not his alone, but perhaps belong to a musical genre that is, indeed, constructed by a specific semantic-musical-existential community, by a specific way of life, generating the famous human self-awareness announced in the title of the article.

That is perhaps why Jackson do Pandeiro has become a sort of representative (maybe for becoming famous mostly outside his own regional community) of that type of rhythmic-prosodic-phrasal-harmonic procedure that somehow synthesizes a manner of musical expression of an entire cultural community to which he belonged. I also recall that the rhythms used in the songs interpreted by Jackson are oriented toward dancing (xote, baião, xaxado etc., commonly called forró). This is the most important aspect, as it adds another layer of complexity to the rhythmic of songs.

Also regarding the technical musical issue, some musical definitions in the text are mistaken. *Ostinado* could be a phrase or musical motif, but its main feature is the fact it is insistently (obstinately) repeated and becomes a stable basis to organize other musical events, such as melodies, harmonies, solos of instrument or voices, etc. *Portamento*, in turn, is not the "quick transport of a series of notes," but a sort of melodic "slip" from one note to the next, which could either be fast or slow depending on the musical context (a famous example of a slow one is the portamento at the end of the initial scale executed by a clarinet in the *Rhapsody in blue* by George Gershwin).

To cut this short, I leave a final theoretical warning, this time concerning the initial citation of Marx. On p.2, the article mentions an excerpt of the *Capital*, more specifically

the chapter on commodities that, in my understanding, seems mistaken. In the article, the citation seems to corroborate the idea that both the needs of the stomach (the primary survival needs) and the fantasy needs (the cultural needs) are placed symmetrically in human life. However, Marx, as I understand it, states that such symmetry is only possible through the idea of commodities, that is, for capitalism (better yet, for capitalists) all needs (both the stomach ones and fantasy ones) become justifications to produce commodities. The symmetry is proposed, according to Marx, through the capitalist perspective on existence. This type of mistake, presented at the beginning of a text, warns us against other theoretical appropriations that are likely mistaken.

My personal preference befalls on the daily senses contained in the lyrics. The author appears to be an expert on that subject and, as it is presented in the beginning of the text, it seemed very interest as a contribution to the field of music that is under discussion. In this case, I deem the connection between the songs (between the lyrics) and the “register of human self-awareness” perhaps easier to be achieved. Consequently, more attention may be given to the author introduced in the beginning, György Lukács, for further development and improved theoretical elaboration.

Despite finding the text in need of severe modifications to be published, the author should decide on how to conduct them. I leave a few suggestions to elevate the text to the relevance of the subject it approaches. An important step would be to select either subject: the daily meanings in the lyrics; or the rhythmic (macro and micro, that is, prosody and phrasal / harmonic); or phonological analysis. The density and focus of the article can be better elaborated after that choice. APPROVED WITH RESTRICTION.

Jorge Luiz Schroeder - Universidade Estadual de Campinas – UNICAMP, Instituto de Instituto de Artes, Campinas, São Paulo, Brazil; <https://orcid.org/0000-0001-5654-2827>; schroeder@unicamp.br

Editorial report

Considering the reviews above, we ask the authors to rewrite the article, then resubmit the text for a new round of evaluation before 30-06-2022.

Review III

The present is the rewriting of a research about Jackson do Pandeiro – a great Brazilian composer that generated a legion of musicians in distinct musical traditions – as it is well outlined in the analysis. The text focuses more on the work, on the musician, on his musical tradition, on the context he lived in the history of Brazil. The approach of this text is much different from the previous submission.

First, this article does not take the work as an example of the theory formulated by the Marxist G. Lukács, which erases all the issues in the previous text, as detailed in the 13 topics of my review. There are no traces of the notion of self-awareness according to Lukács, which caused all the mistakes and incongruencies in the previous text. Released from the need to show the theory in the singer’s work, the analysis was able to explore the poetics, thus making the potential of the approach a guide for the analysis.

The article is organized around a fundamental hypothesis that the musical and lyrical expression of ways of life collected in their daily lives, which implicates exploring nuances of interactive forms in speech. Not the speech as vehicle but speech as a body of tonalities that rise in the experience and which the poet transforms into poetry, into

song. The article explores the different qualities of this poetry that is manifested in the voice of that who speaks in a given context of life.

The rewriting has proven its worth and despite the author claiming a non-musical analysis, the different aspects of the musicality of the speech and of the voice in the song and in the singer's singing were analyzed with caution and coherence. The importance of the musician in the Brazilian musical in the 1930s-1940s, which turned him into an extinguishable source for the Brazilian song making was also highlighted.

Considering the qualities of the analysis, which explored the poetic potential of the work and examined the hypothesis in the construction and aesthetic expression explored by the musician, this report approves the article and its contribution for the studies not only of Jackson do Pandeiro's works but the studies of songs.

I would like to salute the author for their insistence and intelligence in rewriting the research. They made clear they realized the importance of rewriting the research problem as a key factor in the whole investigation and analysis. An inadequate formulation hinders the object of investigation and obscures the strength of its development. Underlining and fostering conditions to correct such deviations is also an aim for scientific journals in the dialogic exercise of their activity.

Irene Machado – Universidade de São Paulo - USP, Escola de Comunicações e Artes, São Paulo, São Paulo, Brazil; <https://orcid.org/0000-0002-1662-258X>; irenear@usp.br

Review IV

Upon rewriting, the text seems more coherent, focused and even more complete in the development of discussions (although it discusses fewer issues than the first version, which I found a great modification).

I made a few suggestions that should be evaluated by the author. These suggestions, as I see it, can grant the article clarity. I corrected some typos, but it would be prudent to proof-read it for spelling, grammar and typos (which I did not do).

I have also checked the references. Several texts in the references were not cited in the article. I have highlighted them in yellow to facilitate checking and, if the case, deletion. One of the citations was not found in the references.

I suggest that all songs cited are presented in the references (I noticed that the song *Cantiga do Sapo* is not cited as a song like the others are, hence the suggestion).

Another suggestion concerning the references: if the songs are referenced based on the titles and in the article based on the authors, I suggest the adoption of a standard to prevent confusion. The songs could also be referenced by their authors.

I repeat that the subject of the article is too important for the Brazilian musical and cultural fields and, now, it is more solid and developed.

Finally, I deem the text well written and, in this case, adequate for publication.

Jorge Luiz Schroeder - Universidade Estadual de Campinas – UNICAMP, Instituto de Instituto de Artes, Campinas, São Paulo, Brazil; <https://orcid.org/0000-0001-5654-2827>; schroeder@unicamp.br

Research Data and Other Materials Availability

The contents underlying the research text are included in the manuscript.